

Selections From

# WHITE ZOMBIE

Authentic  
GUITAR-TAB

Edition

Includes Complete Lyrics

LA  
SEXORCISTO



PARENTAL

ADVISORY

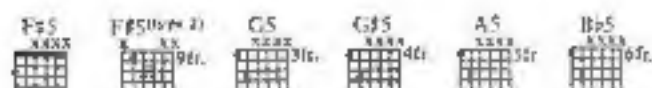
EXPLICIT LYRICS



# WELCOME TO PLANET M.F.

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE



Moderately slow  $\text{♩} = 104$

ES  
Play 4 times

Intro:

Soundtrack segments  
Assorted effects  
Approx. 57 secs.

Guitar 1

*f* With 'blasting' effect

E  
Guitars 1 & 2

P.M.  $\text{♩} = 4$

P.M.  $\text{♩} = 4$

1.

2.

P.M.  $\text{♩} = 4$

Oh!

Fucking Ass me.

Verses 1 & 2:

E

(Sung:) 1. Wu - ven in the sur - face a pre-mu-ni-tion of a land e - rupt - ing, a spur-kl-ing ac -  
2. See additional lyrics

P.M.  $\text{♩} = 4$

P.M.  $\text{♩} = 4$

ca - sion of a cit - y, crash - down o - ver head. \_\_\_\_\_ Re-

P.M. P.M.

0 0 0 3 0 0 0 3 0 0 3 0 0 0 0 0 0 0 3 0 0 3

volv - in? in a whirl - pool, a drag - o - ram - a, walk - in' on the side - walk, so let me see ya

P.M. P.M.

0 0 0 3 0 0 0 3 0 0 3 0 0 0 0 0 0 0 3 0 0 3 0 0 0 0

**Chorus:**  
E5

(Spoken:) howl - in' through the key - hole, "God - damn, (Sung:) swept a - way," \_\_\_\_\_ she shout - ed. She

P.M. P.M.

0 0 0 3 0 0 0 3 0 0 3 0 0 0 0 3 0 0 3 0 0 0 9 9 5 7 (5) 7 H H H H

E7+9 E5 E7+9

love it. Get in a - way, \_\_\_\_\_ yeah! \_\_\_\_\_

8 8 12 15 (12) 15 9 9 5 7 (5) 7 8 8 7 7 6 6 7 7 7 7 (12)

E5 E7+9 E5 E7+9  
 Shout red, she love it, get in a way, yeah!

Interlude:  
 F#5  
 Guitar 2  
 Guitar 1  
 (Guitar 2 Continued in notation)  
 G5 F5

F#5 A5 G5  
 Guitar 1  
 P.M.  
 Guitar 2  
 Continued in slashes  
 P.M. P.M.

F#5 (Guitar 2)  
 Guitar 2  
 Guitar 1  
 P.M.  
 G5 F5



## Verse 4:

E

G5

4. Drift be - yond the sleep - ing, the moon is shift - in' shad - ows on her fig - ure.

Guitars 1 &amp; 2

P.M.

E

G5

Swamp - time lo - co - mo - tion, "I can't take it an - y - more.

P.M.

E

G5

Sun - light through the shut - ters, il - lu - mi - nat - ing mo - ment to the mo - ment.

P.M.

E

Buzz a ha - lo o - ver, (Spoken:) "God damn, (Sung:) swept a - way," she

P.M.

P.M.

**Chorus:**

The musical score for "I'm a Rebel" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The lyrics are "shout - ed. She love it. Get in a - way, -". The second system continues the vocal melody and guitar accompaniment. The third system features a guitar solo with a wavy line indicating a bend, and a final vocal line. The guitar solo is marked with "E5", "E7+9", and "E5" chords. The guitar solo is marked with "E5", "E7+9", and "E5" chords.

**E7+9** **E5** **E7+9**

yeah! — She shout - ed, she love it,

*With bar*

0 2 (2) (0) 9 9 7 7 0 0 5 7 (5) 7 8 8 7 6 7 12 15 (12) (15)

Slowly ♩ = 86  
B♭5  
8va

N.C.(E5)  
Guitars 1 & 2  
loco

Feedback

(3)

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

## Verse 5:

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 G5 F $\sharp$ 5 B5 C5 B5 B $\flat$ 5

5. Plan - et - - - - - pret - ty - - - - - kill.

P.M. - - -

P.M.

P.M.

P.M. - - -

P.M.

P.M.

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 N.C.

Moth - er - - - - - luck - er hang me on the thrills. - - -

P.M. - - -

P.M.

P.M.

P.M. - - -

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 G5 F $\sharp$ 5 B5 C5 B5 B $\flat$ 5

Psy - cho - - - - - hol - ic - - - - - slag.

P.M. - - -

P.M.

P.M.

P.M. - - -

P.M.

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 N.C.

to - - - - - mor - row, yeah, is an - oth er drag. - - - Yow!

P.M. - - -

P.M.

P.M.

P.M. - - -

**Verse 6:**  
**N.C.(E5)**

[illegible]

*Bkgrd: (Yeah)*

*Ding-a-Ding*  
 Irving Berlin

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

The first staff of music begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. This is followed by a quarter rest, then a quarter note C5, and another quarter rest. The next measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The final measure of the staff shows a quarter note G5, a quarter note A5, and a quarter note B5, all beamed together.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom system has two staves, both with a treble clef and a key signature of one flat. The first staff in the bottom system contains a bass line with whole notes, and the second staff contains a bass line with half notes. The lyrics "The Rose Tree" are written below the bottom staves. The score is divided into two measures by a double bar line. The first measure contains the first two staves, and the second measure contains the second two staves. The lyrics "The Rose Tree" are written below the bottom staves.

The Rose Tree

**Verse 7:**

**E5      B♭5                  A5                          G5 F♯5      B♭5 B5    B♭5 A5                  (E5)      B♭5                          A5                          G5 F♯5                  B5 C5    B5    B♭5**

[illegible]

E5      Bb5      A5                      G5 F#5      Bb5      B5      Bb5 A5      (E5)      Bb5                      A5                      N.C.

[illegible]

*Outro:*  
N.C.(E5)

1. No small heav - en (hea - en), I got the left hand of the keep - er. A -  
 \*2. Time travel I'm bomb walkin' (walkin') I got a Yeah,  
 time bomb the hero (hero).

P.M. ---+ P.M. ---+ P.M. ---+ P.M. ---+

*\*Perform in similar rhythm as 1, with ad lib dialog.*

*Repeat and fade*

meet me in St. Lou - is, "God," a one way tick - et's cheap - er. A -  
 white get line down!! zombie fever (fever). Yeah!

P.M. ---+ P.M. ---+ P.M. ---+ P.M. ---+

*Additional lyrics*

*Verse 2:* I concentrate the midnight without the  
 Benefit of ceremony.  
 Whoever said "the one who strips your soul  
 Is the one that got away?"  
 A weather-beaten angel, descending to  
 Embrace the cemetery,  
 Got love so mystifying,  
 "God damn, swept away," she shouted.  
 (To Chorus)

# THUNDER KISS '65

15

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE

Moderately fast ♩ = 116

*Pttr:* No Chord  
Guitar 1

*f* With distortion



Enter drums/bass



Verses:  
N.C.

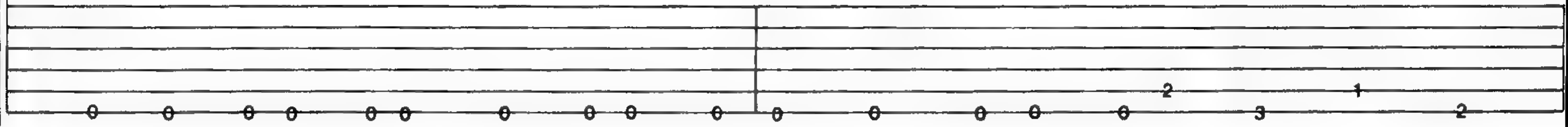
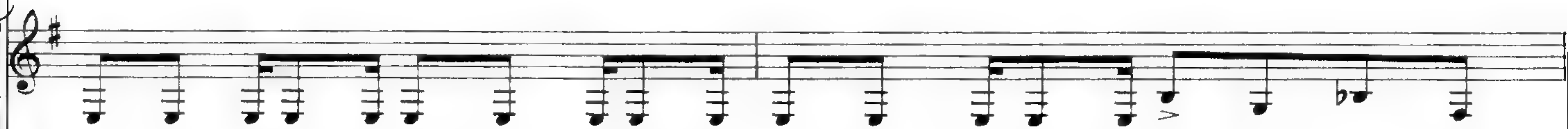
1. Well, sweet (a) lit - tle sis - ta's high in hell cheat - 'n on a ha - lo.  
2.4. See additional lyrics

A.H.

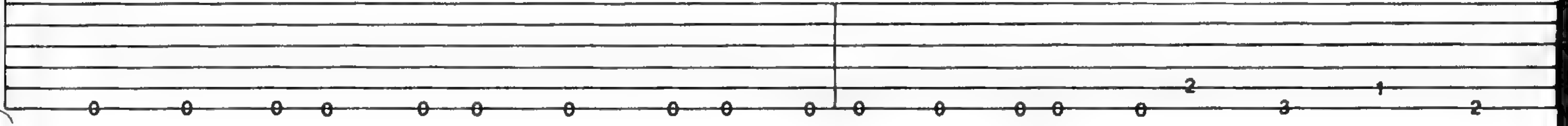




Grind in an od - ys - sey, - a hol - o - caust, a heart\_\_\_ kick - (a) on to - mor - row. An' a



break down ag - o - ny, - I said (a) ec - sta - sy\_\_\_ in o - ver - drive. - She come a



rid - in' on the world, - thun - der kiss - 'n, nine - teen six - ty\_\_\_



*Chorus:*

Substitute Figure 1 (Guitar 2, Verse 2, simile Verse 3)

E5

**E7+9**

E5

**E7+9**

A5

**G5**

five, yeah, wow!

2	0	8	7	6	5	0	7	2	0	8	7	6	5	0	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Guitar 2

Figure 1

## Guitar 2

[illegible]

The image displays a musical score for the song "The Wind" by Gustav Mahler. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including wavy lines and dots, and a fermata over the first measure. Below the first staff, the text "Grad. bend" is written. The bottom staff is a bass clef with a fingered line. It includes fingerings (1, 12, 14, (14), 12, 12) and a "Grad. bend" instruction. The bottom staff also contains a sequence of notes: 14, 12, 14, 12, 0, 0, 0, 0, 14, 14, (14), 12, 17, 17, (17), 12. The text "A.H." is written above the bottom staff. The bottom staff is divided into two systems by a vertical line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system is a guitar accompaniment, consisting of three staves. The top staff contains a series of numbers (12, 12, 12, 14, 12, 11, 12, 14, 14, 12, 12, 14, 14, 0, 15, 12, 14, 14, 12, 12, 9) which likely represent fret numbers for a guitar. The middle and bottom staves contain additional musical notation, including a bass clef and a series of notes and rests.



ES E7+9 ES F7+9 A5 To Coda 4) GS

hard bend

grad dive

With pre-recorded dialogue thru our

AS GS ES GS AS GS AS GS AS GS ES DS GS

grad dive

Having fun!!!

grad dive

E5 E5

Ah, \_\_\_\_\_

P.M. ....

G5 Bb5 E5 F5

shwow.

Guitar 1

Guitar 2

*mf* Hold bend- Hold bend-

E5 G5 Bb5 E5 Bb5 G5

Yeah, \_\_\_\_\_ gim-me that, gim-me that.

Hold bend- Hold bend- Hold bend Hold bend Hold bend-

E5

G5

Bb5

E5

F5

Ow!

Grad. bend

E5

G5

Bb5

E5

F5

Bb5

G5

Yeah. \_\_\_\_\_

3. Yeah,

Hold- \_\_\_\_\_

Hold bend- \_\_\_\_\_

8va- \_\_\_\_\_

Verse:

E5 G5 A5 E5 G5 A5  
 roll - in' like a su - per - son - ic, an - oth - er fool that gets down on it.

The first system of the verse features a guitar part on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some phrases beamed together. Above the staff, the chords E5, G5, A5, E5, G5, and A5 are indicated. Below the staff, a bass line is written on a single staff with fret numbers (0, 2, 5, 7) and rhythmic notation (2, 0, 3, 0, 0, 0, 3, 5).

E5 G5 A5 E5 G5 F#5 F#5  
 Pig sweat a mil - lion miles, I got a heart, a - tom - ic style.

The second system continues the verse with the same guitar and bass parts. The guitar melody includes a phrase that ends with a half note on F#5. The bass line continues with fret numbers and rhythmic notation.

E5 G5 A5 E5 G5 A5  
 Make it look cas - y, a, that's what I said. Blast

The third system continues the verse. The guitar part features a melodic line with some ties. The bass line continues with fret numbers and rhythmic notation.

E5 G5 A5 E5 G5 F#5 F#5  
 of si - lence ex - plodes in my head.

The fourth system concludes the verse. The guitar part ends with a final phrase on F#5. The bass line continues with fret numbers and rhythmic notation.

First staff of music for 'Yeah'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on E5, marked with a slur and a fermata. The notes are: E5 (quarter), G5 (quarter), Bb5 (quarter), E5 (quarter), F5 (quarter), and E5 (quarter). The staff ends with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The top system is for the piano accompaniment, and the bottom system is for the guitar. The piano part is written in 3/4 time and the key of D major. The guitar part is written in 3/4 time and the key of D major. The score is divided into two systems, each with a piano part and a guitar part. The piano part is a simple melody, and the guitar part is a simple melody. The score is written in a standard musical notation style.

Guitar 2

Hold bend-----  
with distortion and wah

Hold bend-----

The musical notation for Guitar 2 consists of a single staff. The melody is written on a five-line staff with a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134,

Chorus: yeah, yeah. Gim-me that, gim-me that.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a vocal line on a five-line staff and a guitar line on a six-line staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The guitar line is written in a six-string format, with fret numbers indicated by numbers 0 through 8. The second system continues the melody and guitar accompaniment. The guitar line includes a double bar line and a repeat sign, indicating a repeated rhythmic pattern. The overall style is that of a traditional folk song.

Handwritten musical notation for a guitar piece. The top staff shows a melodic line with many bends and vibrato. The bottom staff shows a bass line with fingerings (1, 5, 7, 10, 12, 14, 8) and fret numbers. The piece is divided into four measures, each labeled "Hold bend".

now! Gim-me that, gim-me that now! Gim-me that, gim-me that

E5 *D.S. al Coda* 

G5 F5 G5

now! Gim-me that, gim-me that.



The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#) and a 5/4 time signature. It begins with a whole note E5, followed by a quarter rest, then eighth notes G5, F5, G5, and another quarter rest. The piece concludes with a double bar line and a coda symbol. The bass part is in the bass clef with the same key signature and time signature. It starts with a half note G4, followed by a half note F4, then eighth notes G4, F4, G4, and a final quarter rest. The score ends with a double bar line. Below the bass staff, a guitar tablature line shows the fret numbers: 2, 0, 5, 3, 0, 0, 1, 0, 0, 5, 3. The guitar part also includes a tablature line with fret numbers: 9, 7, 9, 7, 9, 11, 7, 7, 7, 9, 9, 7, 9, 9. Wavy lines above the guitar staff indicate bends or vibrato on the final notes.

Coda

F#5 F5

Guitar 1

Guitar 2

Dive with ba

F#5                      F5                      F#5                      F5

*Dive with bar*

*With bar*

*Additional lyrics*

2. Livin' fast an' dyin' young like and endless poetry,  
 My motor psycho nightmare freak out inside of me.  
 My soul salvation, liberation on the drive,  
 The power of the blaster move me faster...
  
4. Step to the moonshine frenzy hail: The Resurrection,  
 What's new pussycat? Can you dig the satisfaction?  
 Well, you can't take it with you,  
 But you can in overdrive.  
 Yeah, some like it hot an' twist'n...

# BLACK SUNSHINE

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE



Free-clima

reality but it's  
and everyone is getting

Moderately ♩ = 62

Intro

Can a band arrange for guitar  
Play 4 times

40 seconds

E5

Big machines smile

Em7

B5

E bass

Spoken: ripping the white of their skin, want white with desire the wheels

Live with but

E5

E7+9

E5

Em7

as the Mustang exploding like a slug from a fire fire  
maximum performance putting the high  
Down south four hundred horsepower  
off a high speed combine horse power

N.C.

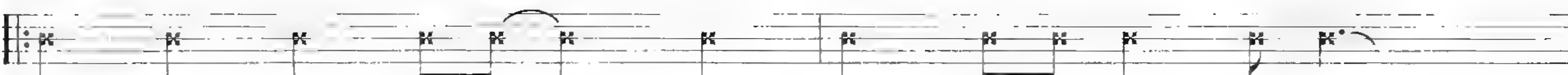
End A

End B: 1 A

## Verses 1 &amp; 2:

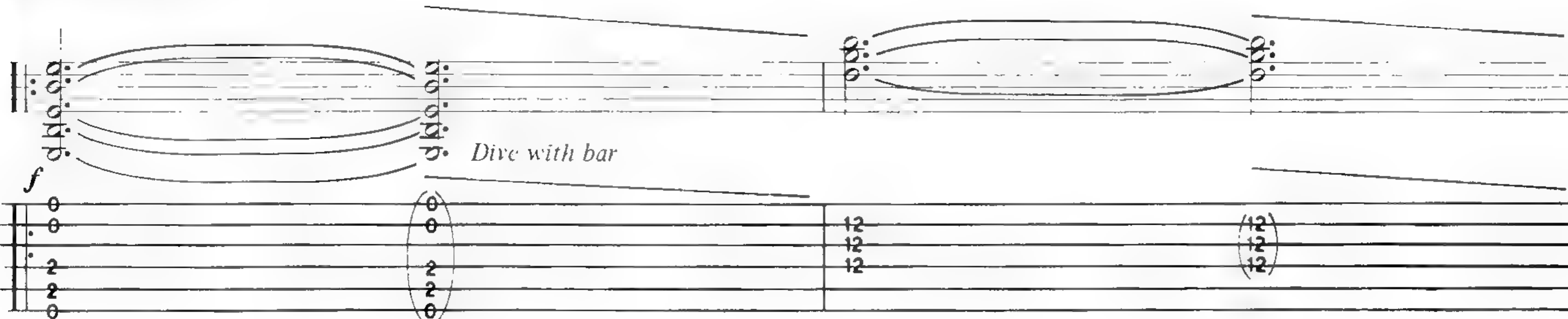
E5

Em7



Move me in the si - lence, bal - tic - a mo - tor - way.  
See additional lyrics

Dive with bar



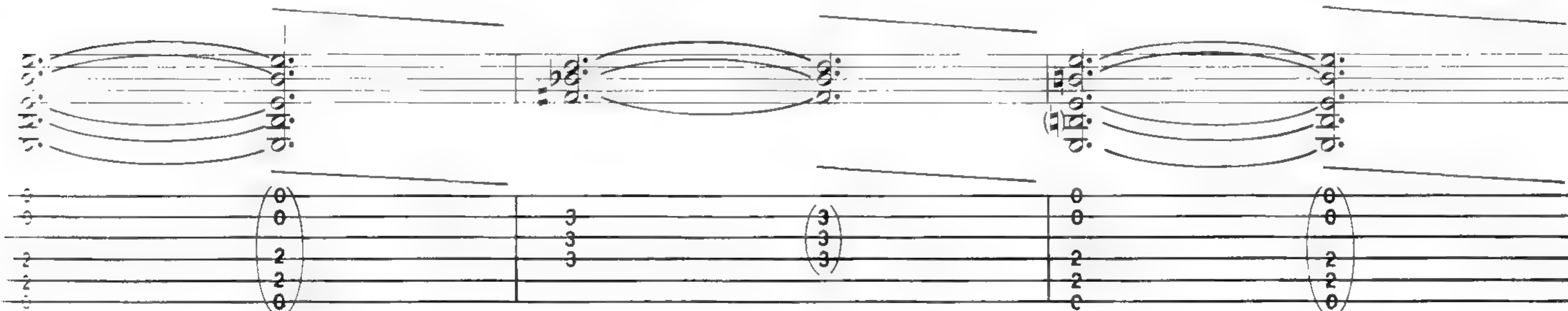
E5

B $\natural$ /E

E5



g me on the edge be - fore I fall a - way. A - poc - a - lypse is dawn - ing,



Substitute Rhythm Fill 2 on Verse 2 (Guitar 1)

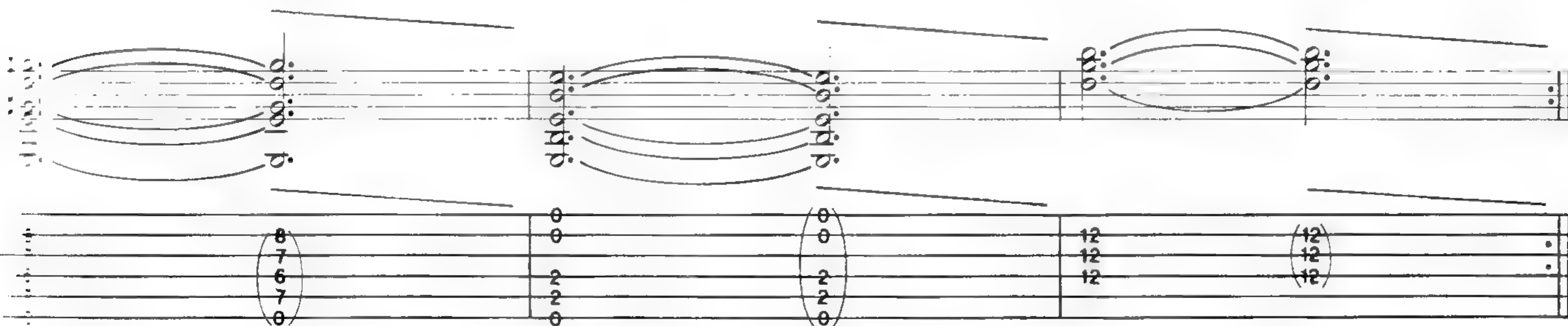
E5

Substitute Rhythm Fill 2 on Verse 2 (Guitar 1)

Em7

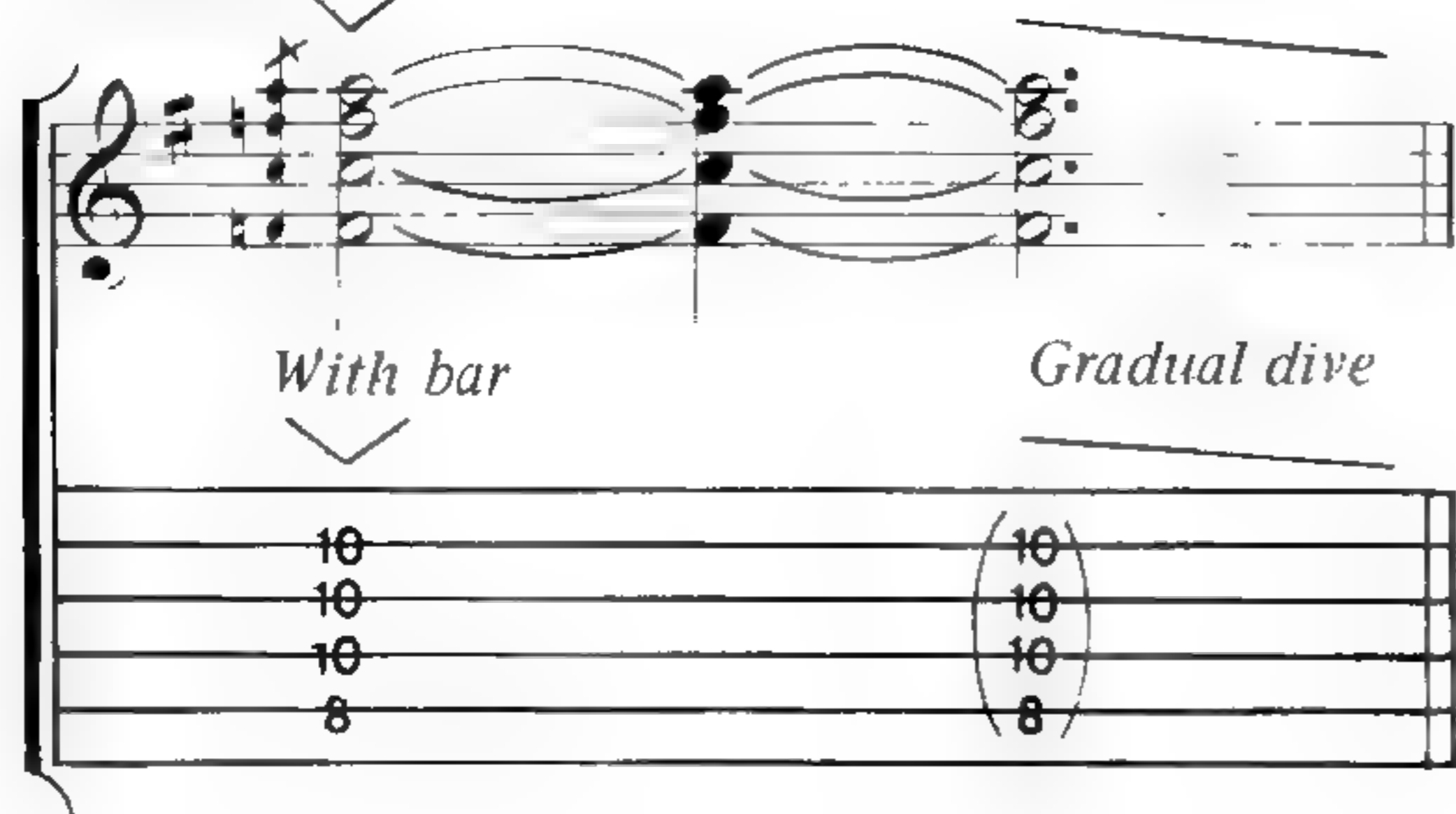


- tion's on the mile. A can - do rev - o - lu - tion, earth to the Riv - er Nile



## Rhythm Fill 1:

Guitar 1

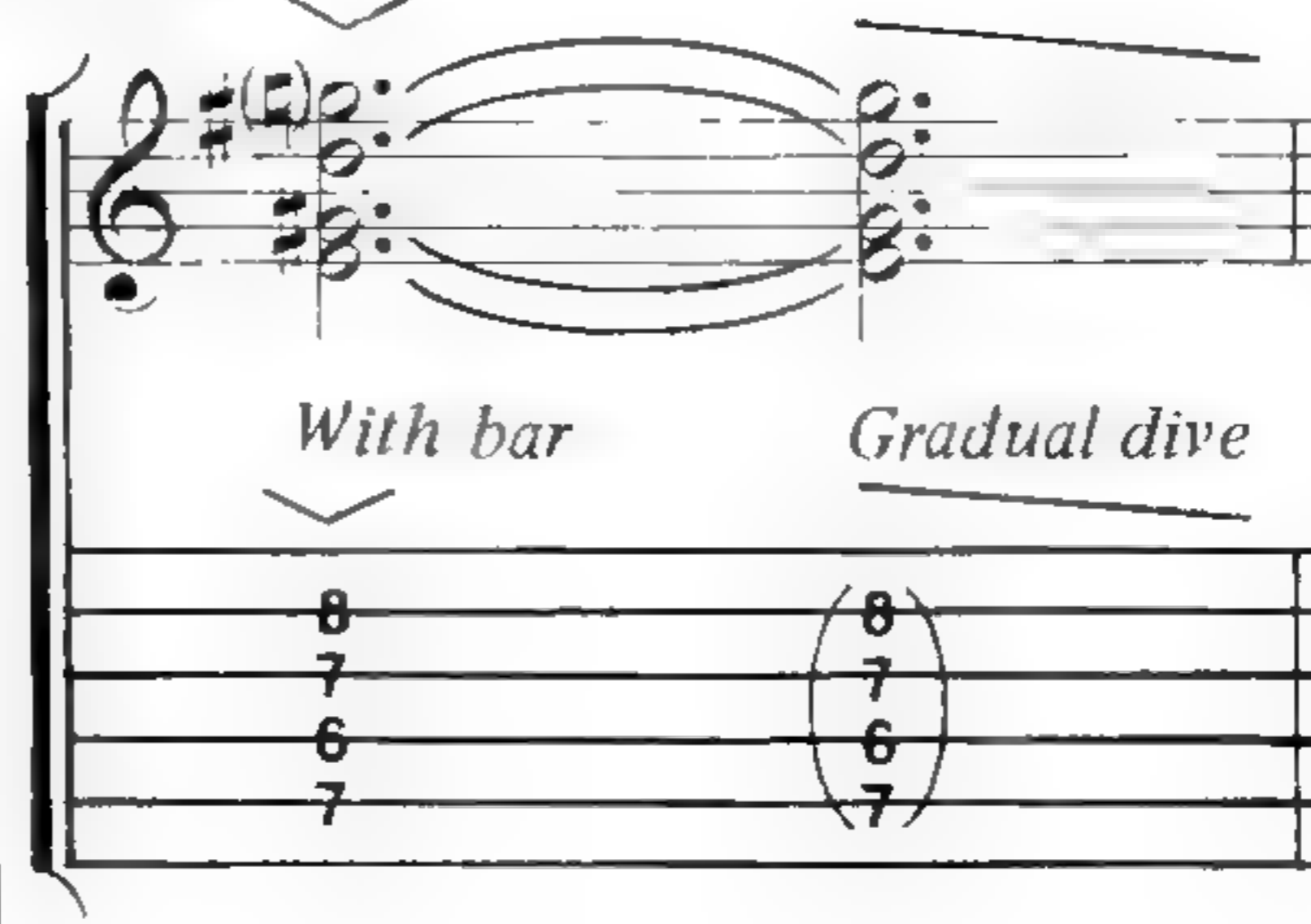


With bar

Gradual dive

## Rhythm Fill 2:

Guitar 1



With bar

Gradual dive



E5 F#5 G5 D5 E5 D5 E5 Bb5 A5 D5 E5

5 3 6

Detailed description: This system contains a musical staff with notes and fingerings. The notes are E5, F#5, G5, D5, E5, D5, E5, Bb5, A5, D5, and E5. The notes are connected by a slur. Below the staff, there are three measures of a guitar fretboard diagram. The first measure shows the 5th fret on the 5th string. The second measure shows the 3rd fret on the 5th string. The third measure shows the 6th fret on the 5th string.

End Rhythm Figure 1

P.M. 1

9 9 7 4 5 4 5 2 3

Detailed description: This system contains a musical staff with notes and fingerings. The notes are P.M. 1, 9, 9, 7, 4, 5, 4, 5, 2, and 3. The notes are connected by a slur. Below the staff, there are three measures of a guitar fretboard diagram. The first measure shows the 9th fret on the 5th string. The second measure shows the 9th fret on the 5th string. The third measure shows the 7th fret on the 5th string. The fourth measure shows the 4th fret on the 5th string. The fifth measure shows the 5th fret on the 5th string. The sixth measure shows the 4th fret on the 5th string. The seventh measure shows the 5th fret on the 5th string. The eighth measure shows the 2nd fret on the 5th string. The ninth measure shows the 3rd fret on the 5th string.

E5 F#5 G5 D5 E5 D5 E5 Bb5 A5

With bar

2

Detailed description: This system contains a musical staff with notes and fingerings. The notes are E5, F#5, G5, D5, E5, D5, E5, Bb5, and A5. The notes are connected by a slur. Below the staff, there are three measures of a guitar fretboard diagram. The first measure shows the 2nd fret on the 5th string. The second measure shows the 2nd fret on the 5th string. The third measure shows the 2nd fret on the 5th string.

D5 E5 D5 E5 F#5 G5 D5 E5

3

Detailed description: This system contains a musical staff with notes and fingerings. The notes are D5, E5, D5, E5, F#5, G5, D5, and E5. The notes are connected by a slur. Below the staff, there are three measures of a guitar fretboard diagram. The first measure shows the 3rd fret on the 5th string. The second measure shows the 3rd fret on the 5th string. The third measure shows the 3rd fret on the 5th string.

E5 Bb5 A5 D5 E5 D5 E5 F#5 G5

Wide and fast vibrato

With bar

12

(3) 6

Detailed description: This system contains a musical staff with notes and fingerings. The notes are E5, Bb5, A5, D5, E5, D5, E5, F#5, and G5. The notes are connected by a slur. Below the staff, there are three measures of a guitar fretboard diagram. The first measure shows the 6th fret on the 5th string. The second measure shows the 6th fret on the 5th string. The third measure shows the 12th fret on the 5th string.

Verses 3, 4 & 5:  
N.C.(E7+9)

Musical staff with notes and rests.

3. Slide in - to I said a for - ty four, — cool heart can - a hyp - no -  
4.&5. See additional lyrics

Musical staff with notes and rests. P.M. (Pedal Point) markings are present below the staff.

w/Fill 1

Musical staff with notes and rests.

tize. — Dream in - to in - fin - i - ty, — I

Musical staff with notes and rests. P.M. (Pedal Point) markings are present below the staff.

1.

2.

W/Fill 2  
E7+9

To Coda

Musical staff with notes and rests.

turned the love — to lies. — (Check out!)

Musical staff with notes and rests. P.M. (Pedal Point) markings are present below the staff.

Fill 1:  
Guitar 2  
8va

Musical staff for Fill 1, Guitar 2, 8va. Includes a dynamic marking *f* and fingerings 12, 15.

Fill 2:  
Guitar 2  
8va

Musical staff for Fill 2, Guitar 2, 8va. Includes fingerings 15, 18.

*... solo II:*

from Figure 1 (Guitar 1, 2 times)

Figure 1 (Guitar 1, 2 times)

D5 E E5 E D5 E E5 E Bb5 B5 E D5 E E5 E D5 E E5 E F#5 G5

With bar

(7) (10) (15)

D5 E E D5 E E5 E Bb5 B5 D E5 E E5 E D5 E E5 E F#5 G5

D.S.  $\frac{3}{4}$  (2nd ending) al Coda

bar Grad. dive With bar

(15) (15) 18 18

N.C.

The musical score for 'Guitar 1' and 'Guitar 2' is shown. 'Guitar 1' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked '6/4'. The notation includes eighth and sixteenth notes, with some measures featuring a triplet of eighth notes. 'Guitar 2' is written on a single staff with a bass clef. The notation includes eighth and sixteenth notes, with some measures featuring a triplet of eighth notes. The score is divided into two systems, each containing two measures. The first system is marked with a repeat sign at the beginning and end. The second system is also marked with a repeat sign at the end.

• **MIS:**

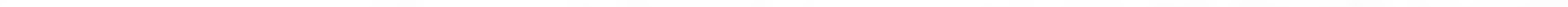
The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half). After a bar line, it continues with: C4 (half), Bb4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half). The system concludes with a double bar line, a repeat sign, and a final double bar line.

cars 1 & 2

N.C.

N.C.

N.C.



A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes marked with 'X' symbols, indicating no chords. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-1

6. Stare in - to the T. V., kiss off— the pain. Won - der - land is fall - ing, no sing,— no rain.

The first system of the musical score is written on a single five-line staff with a treble clef and a key signature of one sharp (F#). The melody consists of two measures. The first measure contains six eighth notes: D4, E4, F#4, G4, A4, and B4. The second measure contains six eighth notes: A4, G4, F#4, E4, D4, and C#4. The notes are beamed together in pairs of three.

P.M.-

Mo men-tar-y dam-age in-to\_\_\_\_\_ the high, drift me to the cir-cuit\_\_\_\_\_ sky.

A musical score for a single melodic part in treble clef with a key signature of one sharp (F#). The melody consists of two measures. The first measure contains six eighth notes: D4, E4, F#4, G4, A4, and B4. The second measure contains five eighth notes: C5, B4, A4, G4, and F#4, followed by a quarter rest. The staff ends with a double bar line.

P.M.:

**Guitar solo III:**

*With Riff A (Guitar 1, 2 times)*

N.C.

## Guitar 2

The first system of musical notation for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, with some notes beamed together in groups of four. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109,

[illegible]

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

[illegible]

Half-time

E5

F5 E5

F5

Bar 2

Feedback

2

(2)

F5 E5

&gt; Pick sl.

Random feedback

Bar 2 tacet

Finally

nothing

moves.

High

noon.

Blacktop

rolling

below

-1

the

asphalt

drive.

A concrete fascination scraping the edge of nothing.

P.M.-----| \*-----| P.M.-----|

\*With harmonizer effect at 1 octave.

C5 F5 N.C. E5

This is black sunshine.

P.M.-----|

Guitar 2

divisi

Guitar 1

### Additional lyrics

#### Verse 2:

Cry a river cosmic, moon in Scorpio.  
 Feel her body breath, acid radio.  
 Tell me that you like it, move to the speed of sound.  
 (To Chorus)

#### Verse 4:

Crawl across the water, wave and sink into the sea.  
 Reflecting out to everything, shout you can never be.  
 Check out!!  
 (To Guitar solo II)

#### Verse 5:

To the devil a daughter comes two-thousand worlds away.  
 Born to lose the love you choose,  
 Destroy another day. Check out!!  
 (To Coda ♪)

# SOUL-CRUSHER

35

Lyrics by  
B ZOMBIE

Music by  
WHITE ZOMBIE

Fast ♩ = 158

No Chord  
Guitar 1

Intro:

(Spoken: Drop it buster

*mf*  
With distortion

Intro:

(Spoken: Drop it buster

*mf*  
With distortion

T  
A  
B

0 7 8 0 8 8 7 0 5 7 0 5 6 8

0 7 8 0 8 8 7 0 5 7 0 5 6 8 0 7 8 0 8 8 7 0

5 7 0 5 6 8 0 7 8 0 8 8 7 0 5 7 5 5 7 (5) 5

Db5

6 6 6 0 7 8 0 8 8 7 0 5 7 0 5 6 8

4 4 4 0 7 8 0 8 8 7 0 5 7 0 5 6 8

0 7 8 0 8 8 7 0 5 7 0 5 6 8 0 7 8 0 8 8 7 0 5 7 0 5 6 8

First system of musical notation. The top staff is in 4/4 time, featuring a melody with a key signature of one flat (Bb) and a change to 3/4 time. The bottom staff shows fret numbers: 0 7 8 0 8 8 7 0 | 5 7 5 5 7 (5) | 6 6 6.

Second system of musical notation. The top staff is in 4/4 time, featuring a melody with a key signature of one flat (Bb) and a change to 3/4 time. The bottom staff shows fret numbers: (9) 7 0 | (10) 8 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0. Chord labels: A5, Bb5/A. Text: Partial P.M. thru-out.

Third system of musical notation. The top staff is in 4/4 time, featuring a melody with a key signature of one flat (Bb) and a change to 3/4 time. The bottom staff shows fret numbers: (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0. Chord labels: A5, Bb5/A.

Fourth system of musical notation. The top staff is in 4/4 time, featuring a melody with a key signature of one flat (Bb) and a change to 3/4 time. The bottom staff shows fret numbers: (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0. Chord labels: A5, Bb5/A.

Fifth system of musical notation. The top staff is in 4/4 time, featuring a melody with a key signature of one flat (Bb) and a change to 3/4 time. The bottom staff shows fret numbers: (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (9) 7 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0 | (10) 8 0 0 0 0 0 | 8 6 8 6 8 6. Chord labels: A5, Bb5/A, E5. First ending bracket: 1.

2. A5 Bb5/A

Verses 1 & 2:  
Eb5 D5

Yeah. 1.2. A - leath - er neck - 'n'

(9) (9) (9) (10) (10) (10)

7 7 7 8 8 8

0 0 0 0 0 0

C5 D5 Ab5 Eb5 D5 C5 D5 Eb5 D5

down the street— like, a, "Hey, I'm a joy rid - in' like a bad dog.—

5 7 7 7 8 7 7 7 7 7 7 7 5 7 7 7 7 6 8 7 7 7 7 7 7 7

3 5 5 5 6 5 5 5 5 5 5 5 3 5 5 5 6 5 6 5 5 5 5 5 5 5

4 4 4 4

C5 D5 Ab5 Eb5 D5 1. C5 D5 Gb5 F5 2. C5 D5 Gb5 F5

Well, c' - mon— "Burn in." 3. A

5 7 7 7 8 7 7 7 7 7 7 7 5 7 7 7 5 3 5 7 7 7 4 3 5 7 7 7 4 3

3 5 5 5 6 5 5 5 5 5 5 5 3 5 5 5 4 3 3 5 5 5 2 3 5 5 5 2 3

4 4 4 4

2 1 2 1

**Verses 3 & 4:**

E5

**D5      E5      D5      E5**

(3.) de - mon got my soul 'n I\_\_\_\_\_ said to the driv - er, c' - mon\_\_\_\_\_ speed kills.  
4. See additional lyrics

4. See additional lyrics

N.C.

E5

With Fill 1 (Guitar 2)

D5 E5 D5 E5

I'm a - live, — yeah, in my \_\_\_\_\_ dur - an - go nine - ty - five.

A5      G5

A5

**B5**

G.

A5

stitu

Substitute Rhythm Fill 1 on Verse 4 (Guitar 1)

Y - yeah! \_\_\_\_\_ Ca - si - no on the edge, she move

*Fill 1*

Guitar 2

### Rhythm Fill 1

## Guitar 1

With Fill 2 (Guitar 2)  
N.C.

D5 E5 D5 E5

— like a twist - er. Grav - i - ty crank so - lo, my sist - a.

With Fill 1 (Guitar 2)

E5 D5 E5 D5 E5

C' - mon, she said, a, "Take me a - way, a - way, a - way.

Substitute Fill 3 on Verse 4  
Guitar 1  
N.C.

1. E $\flat$ 5 D5 C5 A $\flat$ 5

Shout!

**Fill 2**  
Guitar 2

*mf*

**Fill 3**  
Guitar 1

E♭5                      D5                      C5                      E♭5                      F5                      E♭5                      D5

8 6    5 5 5 5 5    5 5 5 5    5    5 5 5 5    8 6    10 8    8 6    5 5 5 5 5    5    5 5 5 5

C5                      A♭5                      E♭5                      D5                      A♭5                      G5                      G♭5                      F5

Yeah,

5 3    5 5 5 5 6    4 4 4 4 4    8 6    5 5 5 5 5    5 5 5 5 5    3 5    6 (4) 3    5 4    3 2    3 1

2. Verse 5:                      F♯5

(Spoken:) S. Burn - ing like                      fat                      in the                      fire.                      The                      smell                      of                      red,

0 2 2 2 2    0 2    3 0 4 2    0 2 2 2 2    4 2    0 2

B5                      A5                      F♯5

red                      groov - ie                      screamed                      meg - a - flow.                      A stalk - ing,

3 0 2    4 2    2 0    0 2 2 2 2    4 2    0 2    3 0 4 2

A5 B5 C5 C#5 F#5

ground with - out prey. — A flash of sup - er - sti - tion

B5 A5

whimp - er - ing like a crip - pled an - i - mal. Dogs — of the soul crash -

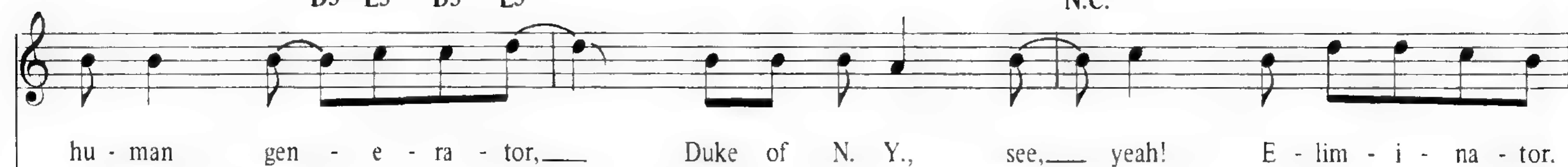
er pull - ing clos - er like the blue steel — jaws — of

B5 Bb5 A5 B5 Bb5 A5 E5

hell. 6. Yeah, dig - gin' in my heart I find a

D5 E5 D5 E5

N.C.



E5

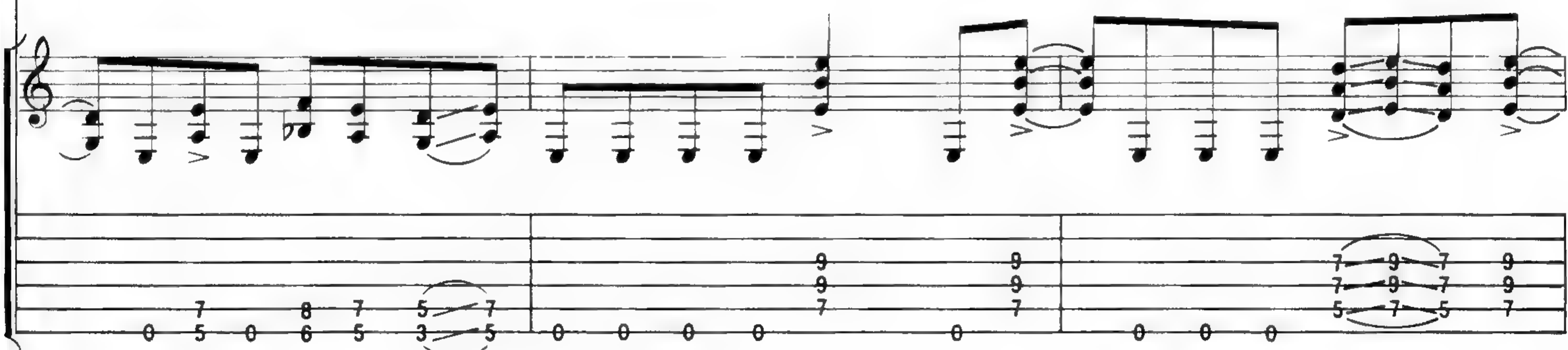
D5 E5 D5 E5

A5 G5



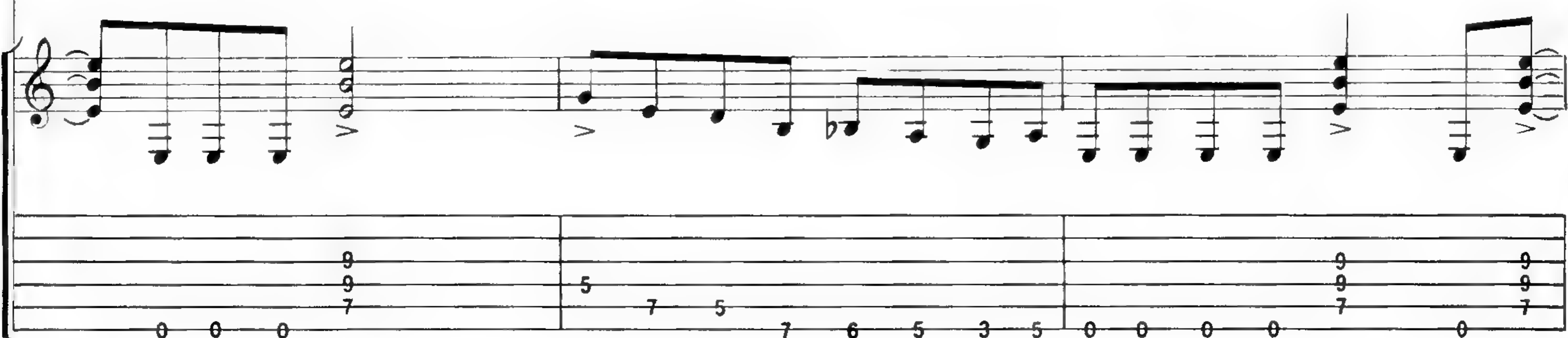
A5 Bb5 A5 G5 A5 E5

D5 E5 D5 E5



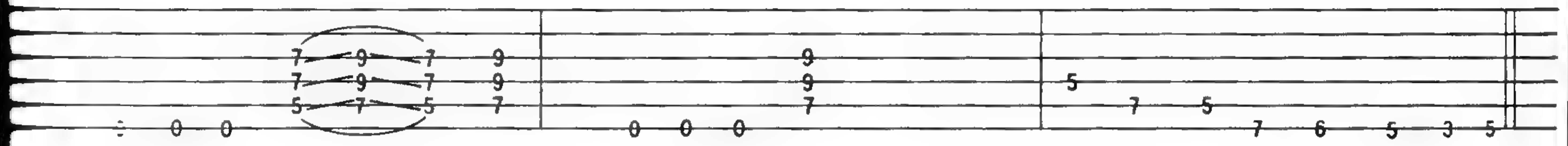
N.C.

E5




D5 E5 D5 E5 N.C.

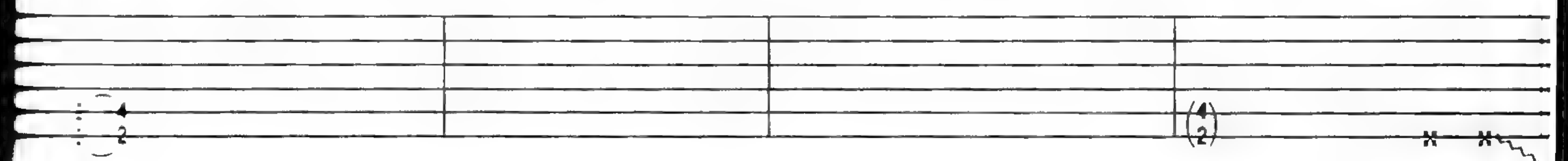
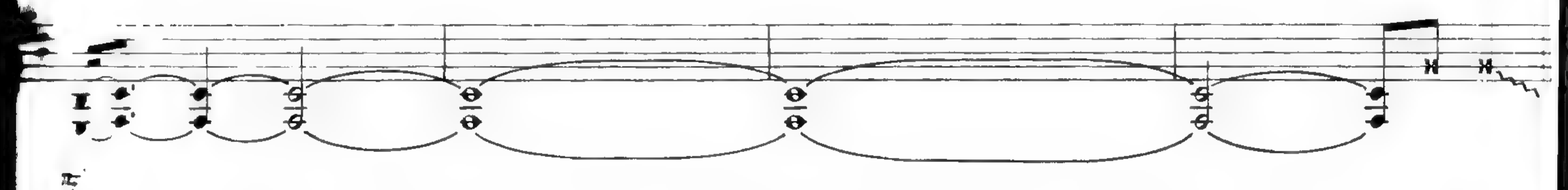
gon - na take her down, an' down, an' down. Watch out!



♩ = 120  
E5 F#5



7. Yeah,



Lead Figure 1  
Guitar 2



*mp* *mf*  
With distortion



Verses 7 & 8:

F#5 G5 F#5 G5

shack - in' out in - to my skin, (a) flesh n' waves (a) they\_ (a) be - gin.

8. See additional lyrics

The first system of the musical score. It features a vocal melody line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "shack - in' out in - to my skin, (a) flesh n' waves (a) they\_ (a) be - gin." Above the melody, the chords F#5, G5, F#5, and G5 are indicated. Below the melody is a piano accompaniment line in treble clef, and below that is a guitar fretboard diagram showing the fret positions for the piano accompaniment. The fretboard diagram has two staves: the top staff shows frets 0, 2, 0, 2, 0, 2, 0, 2, 5, 3 and the bottom staff shows frets 0, 2, 0, 2, 0, 2, 0, 2, 5, 3. The system concludes with a double bar line.

F#5 G5 Bb5 A5

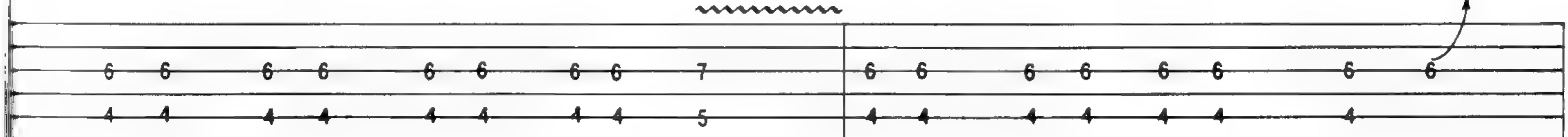
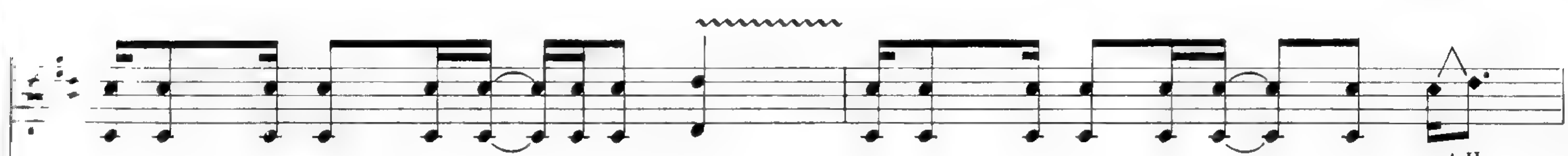
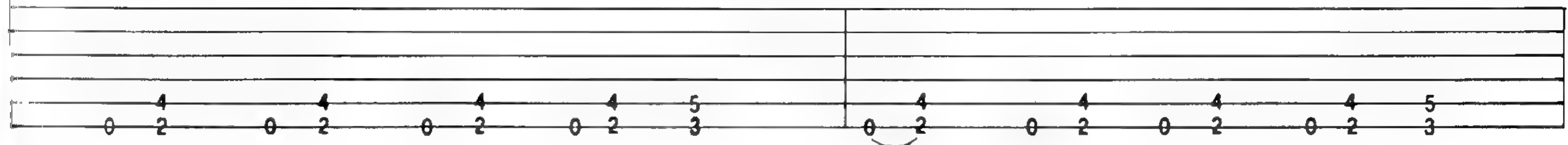
I'm go - in' out, like a hol - i - day. Shout it!

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are "I'm go - in' out, like a hol - i - day. Shout it!". Above the melody, the chords F#5, G5, Bb5, and A5 are indicated. Below the melody is a piano accompaniment line, and below that is a guitar fretboard diagram. The fretboard diagram has two staves: the top staff shows frets 0, 2, 0, 2, 0, 2, 0, 2, 5, 3 and the bottom staff shows frets 0, 2, 0, 2, 0, 2, 0, 2, 5, 3. The system concludes with a double bar line.

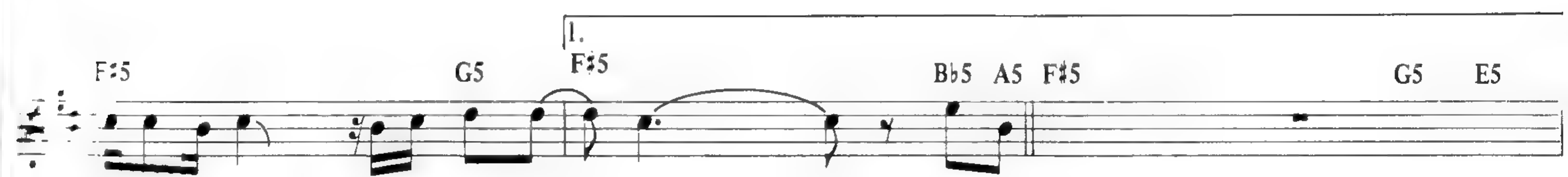
F#5 G5 F#5 G5



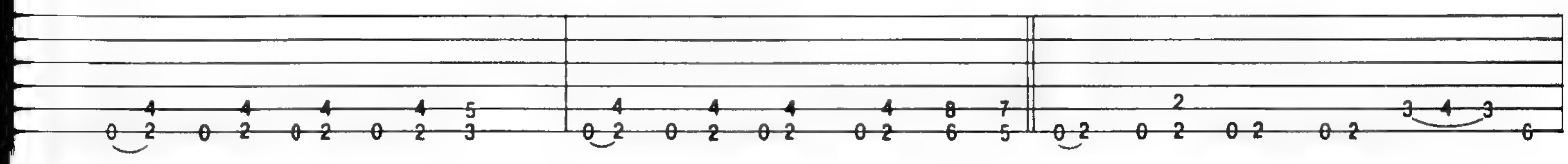
Then my mind gen - e - rate a weep - y young "D" to term - i - nate.



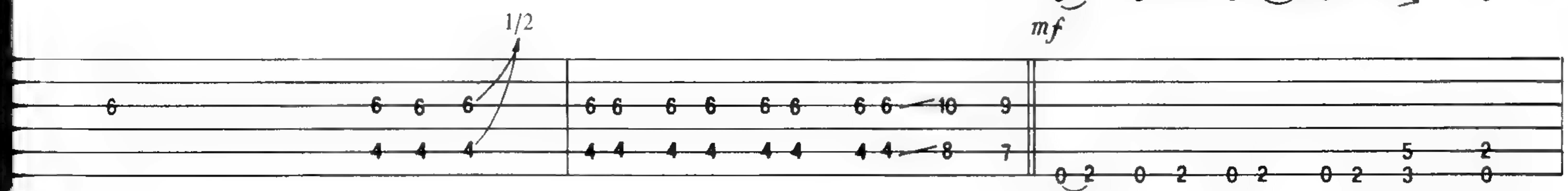
F#5 G5 F#5 Bb5 A5 F#5 G5 E5



"K-in' a trip, I said, "Straight to hell." Shout it!



Rhythm Figure 1



Chord progression: (F#5) G5 (F#5) G5 E5 (F#5) G5 (F#5) G5 E5

Chord progression: (F#5) G5 (F#5) G5 E5 F#5 G5

Yeah, — a

Verse 9:

F#5 Bb5 A5 F#5 G5

hell. Shout it! 9. Think-in' (a) that (a) when she's dead

— hell. Shout it! 9. Think-in' (a) that (a) when she's dead

— hell. Shout it! 9. Think-in' (a) that (a) when she's dead

F#5 G5 F#5 G5

er spir - it go up to the sky. Dev - il come (a) step-pin', brain - i - ac (a) look-in'

er spir - it go up to the sky. Dev - il come (a) step-pin', brain - i - ac (a) look-in'

er spir - it go up to the sky. Dev - il come (a) step-pin', brain - i - ac (a) look-in'

Band tacet  $\text{♩} = 158$  *Outro:*  
N.C. N.C.

low. Yeah!

low. Yeah!

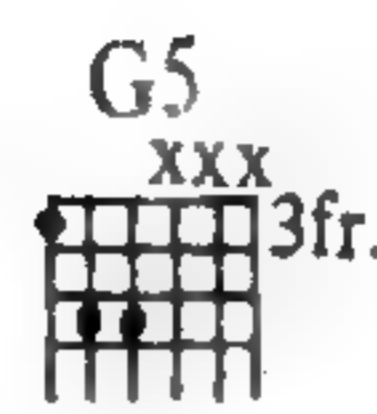
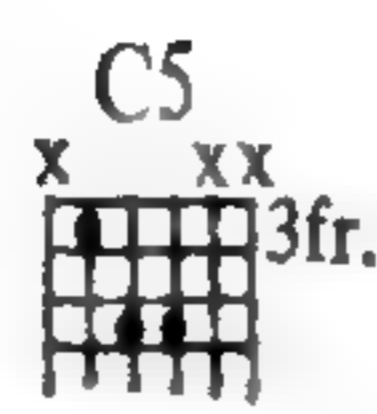
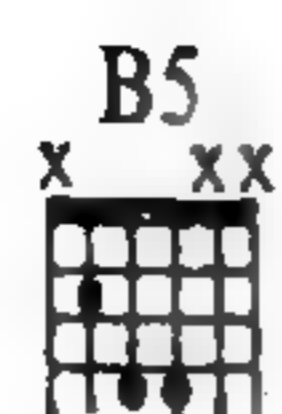
low. Yeah!

1.  $A\flat 5$  2.  $A\flat 5$

*Additional Lyrics*

4. I'm deadly on the eyes, an astro-syder, baby.  
 A power-trippin', no, no, no, maybe.  
 Come on angel trumpets again, yeah!  
 Mothe-fucker scream, "Horror-show"!  
 Time a diamond ass right on my line...
8. Real country dark, the street,  
 Hog the road, swamp the beat.  
 She gonna know just what I mean, yeah.  
 Trip back on the serpent move,  
 Z-man slowly bang the groove.  
 Takin' a trip, "A real kick" to hell...

Music by  
**WHITE ZOMBIE**



**Intro:** No Chord  
Guitars 1 & 2

Intro: No Chord  
Guitars 1 & 2

*f* P.M.-----4

The musical score is written on a single staff. The chords and their durations are as follows:

- Chord 1:** A $\flat$ 5 G5 (P.M.---|)
- Chord 2:** E $\flat$ 5 D5 (P.M.---|)
- Chord 3:** A $\flat$ 5 G5 (P.M.-----|)
- Chord 4:** E $\flat$ 5 D5 (P.M.---|)
- Chord 5:** A $\flat$ 5 G5 (P.M.---|)
- Chord 6:** E $\flat$ 5 D5 (P.M.-----|)
- Chord 7:** A $\flat$ 5 G5 (P.M.---|)
- Chord 8:** E $\flat$ 5 D5 (P.M.-----|)

The fretboard diagram below the staff shows the fingerings for each chord:

- Chord 1 (A $\flat$ 5 G5):** 9-8, 8-7, 6-5
- Chord 2 (E $\flat$ 5 D5):** 8-7, 8-7, 6-5
- Chord 3 (A $\flat$ 5 G5):** 8-7, 8-7, 6-5
- Chord 4 (E $\flat$ 5 D5):** 8-7, 8-7, 6-5
- Chord 5 (A $\flat$ 5 G5):** 9-8, 8-7, 6-5
- Chord 6 (E $\flat$ 5 D5):** 8-7, 8-7, 6-5
- Chord 7 (A $\flat$ 5 G5):** 9-8, 8-7, 6-5
- Chord 8 (E $\flat$ 5 D5):** 8-7, 8-7, 6-5

1.

Ab5 G5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5 D5

P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

9 8 8 7 6 5 0 0 6 5 0 3 0 2 0 3 6 5 0 0 6 5 0 3 0 2 0 3 0

[illegible]

Bb5  
Guitars 1 & 2 A5 Bb5 G5 G#5 A5 Bb5 A5 Bb5 G5 G#5 A5 Bb5 A5 Bb5

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

Verses 1, 2 & 5:  
G5 A5 G5 A5 Bb5 G5 A5 G5 A5 Bb5

(Spoken) How big is life? — Can it ride like a but-ter - fly? Star in the dust. — Rock-et man, su - per sky.  
(2.) & 5. See additional lyrics

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

G5 A5 G5 A5 Bb5 G5 A5 G5 A5 Bb5

Sug-ar the hill, — ex - plode — and nev - er die. I think I will. — Come on, —

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

Chorus:  
G5 A5 G5 A5 Bb5 G5 A5 G5 A5 Bb5

I, I got - ta, oh — yeah. Come on. — So

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

G5                      A5                      G5                      A5                      Bb5                      G5                      A5                      G5                      A5                      Bb5

high, I got - ta, oh yeah. Come on. So

The first system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The first measure of the melody is a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The first measure of the accompaniment is a quarter note G2, followed by a quarter note A2, and then a quarter note B-flat2. The first measure of the accompaniment is marked with 'P.M.' and a dash, indicating a piano marking.

5 0 3 5 0 0 3 0 3 5 0 0 5 0 6 5 0 3 5 0 0 3 0 3 5 0 0 5 0 6

N.C.

loos - ly il - lus - trat - ed, a trick of light I dem - on - strat - ed right\_\_ to

P.M.

you. A - what you do.

The first system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The melody is written in the upper staff, and the accompaniment is in the lower staff. The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are four measures of text: 'P.M. - - - 4', 'P.M. - - - 4', 'P.M. - - - 4', and 'P.M. - - - 4'.

1.

2.

N.C.

*To Coda* 

N.C.

2. *Well,*

2. Well,

Guitar 1

P.M.-----

*divisi*

Guitar 2

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The lower staff contains a bass clef and a common time signature (C). The bass line is written in a single line. The music is divided into two measures by a double bar line. The first measure of the second system contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second measure contains the following notes: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The piece ends with a double bar line.

Interlude:

Guitar 1 & 2

E7+9

Interlude musical notation for Guitar 1 & 2, E7+9. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a wavy line indicating a tremolo effect. The fret numbers are 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6. The notation is repeated four times, with a wavy line indicating a tremolo effect.

Verses 3 & 4:

E7+9

Verses 3 & 4 musical notation for Guitar 1 & 2, E7+9. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a wavy line indicating a tremolo effect. The fret numbers are 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6. The notation is repeated four times, with a wavy line indicating a tremolo effect.

3. Deaf to the ear, fat cit - y sang. — Blood - y ma growls con - cen - trate the bang. Broad-  
(4.) See additional lyrics

Verses 3 & 4 musical notation for Guitar 1 & 2, E7+9. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a wavy line indicating a tremolo effect. The fret numbers are 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6. The notation is repeated four times, with a wavy line indicating a tremolo effect.

way do, the win - ter kills, — as - tro creep - in' you — un - til —

Verses 3 & 4 musical notation for Guitar 1 & 2, E7+9. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a wavy line indicating a tremolo effect. The fret numbers are 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6, 3, 0, 0, 0, 3, 5, 6, 6. The notation is repeated four times, with a wavy line indicating a tremolo effect.

1.

(A5)

4. Yeah.

With bar

With bar

(15)

2.

Guitar solo:

B5

Guitar 1

Guitar 2\*

C5

B5

A5

6

6

6

With bar

7 8 10 10 8 7 8 10 10 8 7 8 10 10 8 7

~~~~~

4

4

3 4 3

2

(0)

\*2 gtrs. trading arr. for 1.

B5

C5

B5

B $\flat$ 5

A5

B $\flat$ 5

8va-----loco

Let ring-1

tr ~~~~~

tr ~~~~~

tr ~~~~~

tr ~~~~~

tr ~~~~~

tr ~~~~~

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A5

G5

A5

B $\flat$ 5

A5

loco

Guitar 1

divisi

Guitar 2

A.H.

P.M.-----1

With bar

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Bridge:

D5

Guitars 1 &amp; 2

D

E $\flat$ 

semi-harm.

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D5

Guitar 1

N.C.

D.S.  $\frac{3}{4}$  al Coda  $\oplus$ 

divisi

Guitar 2

semi-harm.

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Coda  
N.C.  
Guitars 1 & 2

tr ~~~~~

P.M.-----

tr ~~~~~

tr ~~~~~ (E5)

P.M.-----

B $\flat$ 5

A5 E $\flat$ 5 D5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 A5 E $\flat$ 5 D5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5

P.M.--- P.M.--- P.M.----- P.M.--- P.M.--- P.M.-----

A5 F5 F $\sharp$ 5 B $\flat$ 5 A5 F5 F $\sharp$ 5 B $\flat$ 5 A5 F5 F $\sharp$ 5 B $\flat$ 5 A5 F5 F $\sharp$ 5 B $\flat$ 5

P.M.----- P.M.----- P.M.----- P.M.-----

N.C.

Guitar 1

divisi

Guitar 2

E5

14 15 12 15 13 12 11 10 9  
14 15 15 5 15 14 15 14 13 12 11 10 2 9  
5 6 6 7 6 5 6 5 4 3 2 1 2 7  
0

### Additional lyrics

#### Verse 4.

Overcome the devil, deluze the game.  
One sweep, spun I got no name.  
A paper-thin cut on the edge of hell,  
Wrestle with heaven, but I never fell.

(To Chorus )

#### Verse 5:

Sink to a level, realize no direction.  
West of the moon, I got no reflection,  
Blood on the stone, I do not remember, yeah.

(To Chorus )

# ☆ I AM LEGEND ☆

55

Lyrics by  
OB ZOMBIE

Music by  
WHITE ZOMBIE

Slowly in 2  $\text{♩} = 63$

Guitar 1

Em D#++ C(addD)

Fingerstyle, let ring throughout with clean tone

E Gmaj7/D C9 Bm

D A5

D A5

C(addF#)

D

**B7**

B7

E7

**B7**

♩ = 126  
Enter drums  
E5(addA#)

Guitar 2 (*Guitar 1 tacet*)

*f* With distortion

Y - yeah!

*Verse I:*

G5 A5 Bb5 A5 E5

I. Now, — when I'm in the sky I'm too — far a - way. Kick it in to feel it.

C5 A5 E5

(echo repeats) Ow! Term - i - nate an - oth - er, no - one is my broth - er, yeah. — The sun burns on — me. —

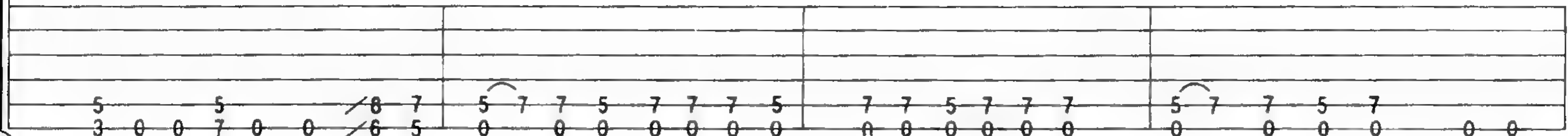
G5 A5 Bb5 A5



(Echo repeats) Well, hell is the home, tomb\_ cit - y stone. Nail\_ me to an - oth - er cross\_



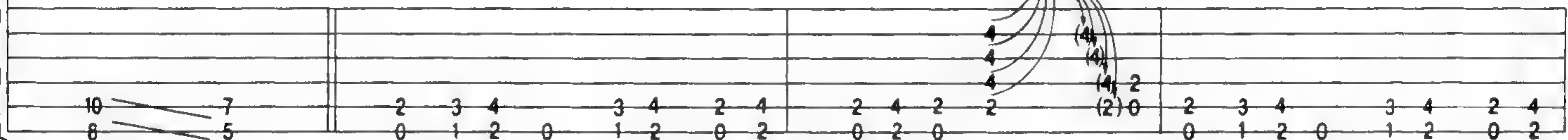
P.M.--- P.M.-----



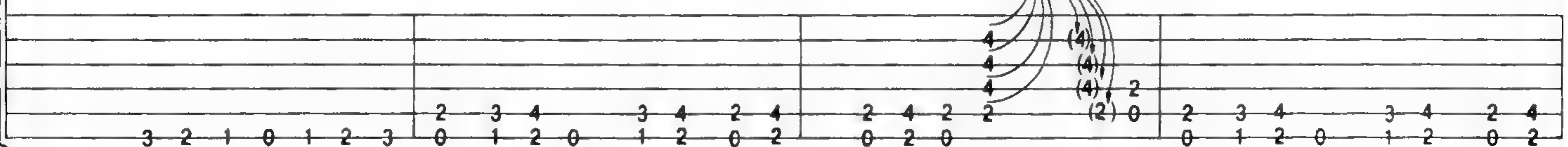
C5 A5 E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 E5 F#5



Yeah! (Echo repeats continue)---

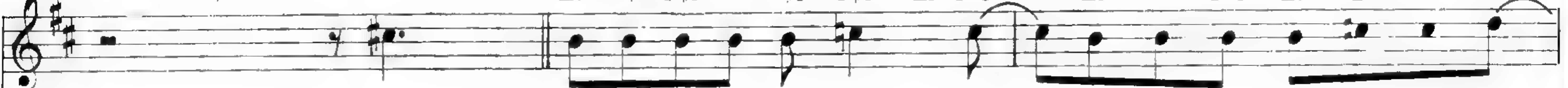


N.C. E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 E5 F#5

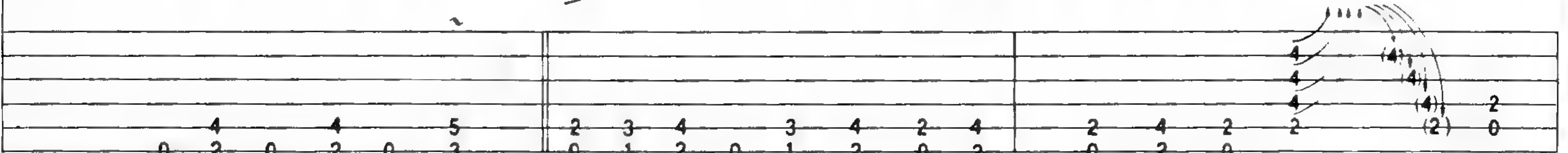


Chorus:

F#5 G5 E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A



Now pour the gas - o - line, yeah, burn\_ the fuck - er clean. Tell me who'd\_



E5 E#5 F#5 E#5 F#5 E5 F#5 N.C. E5 E#5 F#5 E#5 F#5 E5 F#5

— she coo. I want her. Like a su - i - cide, flex hit

2 3 4 3 4 2 4 3 2 1 0 1 2 3 2 3 4 3 4 2 4

0 1 2 0 1 2 0 2 3 2 1 0 1 2 3 0 1 2 0 1 2 0 2

E5 E#5 F#5 E#5 F#5 G5 A5 Bb A5 E5

the run an' hide. Tell me who'd she coo. Shine the bod - y. Yeah!

2 4 2 2 2 2 2 3 4 3 4 5 7 8 7 5 7 7 7 5

0 2 0 2 (4) 0 0 1 2 0 1 2 0 0 3 0 0 5 0 0 6 5 0 7 0 0 0 0 0 0

1/2 (4) (4) (4) (4) (2)

P.M.--- P.M.---

G5 A5 Bb5 Verse 2: A5 E5

2. Now, o - meg - a man say, "It's all

7 7 5 7 7 7 5 7 7 5 7 5 7 8 7 5 7 7 5 7 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 5 0 0 6 5 0 0 0 0 0 0

C5 A5 E5

— done a - way. Can - not be - lieve it. (Echo repeats) Well, I am the one, a god

7 7 5 7 7 7 5 7 7 5 7 10 7 5 7 7 5 7 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 8 5 0 0 0 0 0 0 0

G5 A5 Bb5 A5 E5

— with a gun. Well, I am a leg - end. *(Echo repeats)* Yeah. Plan - et. grave. hard, —

P.M.--- P.M.---

7 7 5 7 7 7 5 7 7 5 7 5 0 0 3 0 0 5 0 0 8 7 5 7 7 5 7 7 7 5  
0 0

C5 A5

— kill the save. Nail — me to an - oth - er cross. — Yeah!

7 7 5 7 7 7 5 7 7 5 7 0 0 10 8 7 5

E5 E#5F#5 E#5F#5 E5F#5 E5 F#5 E5 B A E5 E#5F#5 E#5F#5 E5F#5 N.C.

Pour the gas - o - line, yeah, burn — the fuck — er clean. Tell me who'd — she coo, I want — her. Like —

1/2

2 3 4 3 4 2 4 2 4 2 2 2 3 4 3 4 2 4 3 2 1 0 1 2 3  
0 1 2 0 1 2 0 2 0 2 0 0 0 1 2 0 1 2 0 2 3 2 1 0 1 2 3

E5 E#5F#5 E#5 F#5 E5 F#5 E5 E#5F#5 E#5 F#5 G5 A5 Bb5 A5

— a su - i - cide, flex hit — the run an' hide. Tell me who'd — she coo. Shine — the bod - y.

1/2 P.M.--- P.M.---

2 3 4 3 4 2 4 2 4 2 2 2 3 4 3 4 2 4 5 7 8 7  
0 1 2 0 1 2 0 2 0 2 0 0 0 1 2 0 1 2 0 2 3 0 0 5 0 0 6 5

E5 F5 E5 G5 N.C.

*f*

E5 F5 E5 G5 N.C.

Yeah.

E5 F5 E5 G5 N.C.

## Verse 3:

E5 G5 A5 B $\flat$ 5 A5 E5 B $\flat$ 5 A5 G5 A5

3. A vam - pire, — a sharp shoot - er. "O", — I said, "A mes - sen - ger for the damned." —

E5 G5 A5 B $\flat$ 5 A5 E5 E5 B $\flat$ 5 E5 B $\flat$ 5

I got a hol - ly gun — it comes(a) load - ed — to kill ev - 'ry - thing — that I am.

E5 G5 A5 B $\flat$ 5 A5 E5 E5 B $\flat$ 5 E5 B $\flat$ 5

E5 IS G5 A5 B5 A5 E5 B5 A5 G5 A5  
 Well am be-que-ty at a west-ly night rail an' look at 's mths.

E5 G5 A5 B5 A5 E5 E5 B5 A5 B5  
 Well am de-un-ty god a ch- a De-m

Chorus  
 E5 E5 F5 E5 F5 E5 F5 E5 B A5  
 Pow- the ge- 24. wath b.m. the 24. 24. 24. w/m d

E5 E5 F5 E5 F5 E5 F5 N.C. E5 E5 F5 B5 B5 F5 F5  
 ch. wath want. her like all a ch hit

E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 Bb5 G5

the run an' hide. Tell me who'd she coo. Shine the bod - y.

4 2 4 2 4 2 2 0 2 3 4 2 3 4 8 8 5  
2 0 2 0 2 (4) (4) (4) (4) (2) 0 0 1 2 2 1 2 0 0 6 6 3

*Outro (Guitar solo):*

N.C.(E5)

1 1 1 1 1 1/2  
14 15 14 14 15 12 15 14 (14) 14 15 12 15 14 (14) 12 14 14 12 (13) 14 14

*Guitar 1*

5 7 7 5 7 7 7 5 7 7 5 7 7 7 5 7 7 5 7 0 0

Bb5 A5 N.C.(E5)

14 12 12 12 14 12 14

7 9 11 9 9 12 11 12 11 9 7 7  
5 7 9 7 7 10 9 0 9 7 5 5

P.M. P.M.

5 7 8 7 5 7 7 7 5 7 7 5 7 7 7  
3 0 0 5 0 0 6 5 0 0 0 0 0 0 0

Musical score for guitar, showing a treble clef staff with notes and a bass staff with fret numbers. The treble staff has notes for C5, A5, and a sequence of notes labeled N.C.(E5). The bass staff has fret numbers 15, 12, 15, 12, 12, 15, 12, 15.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The melody is a simple, folk-like tune, and the accompaniment provides a harmonic foundation. The score is presented in a clear, legible format, suitable for educational or performance purposes.

The image shows a musical score for a piano piece. The top staff is a single five-line staff with a treble clef and a key signature of one sharp (F#). It contains three measures, each with a whole rest. The bottom system consists of three empty five-line staves.

[illegible]

N.C.(E5)

Sheet music for guitar, page 65, featuring a piece titled "N.C.(E5)". The music is written in standard notation across 12 systems, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingering numbers (1-5) are indicated for many notes. The piece includes several measures with natural harmonics (N.C.) and a section with a "Hold bend" instruction.

Chord symbols are present above the staff in measures 15, 16, and 17: G5, A5, and Bb5. The piece concludes with a double bar line and a repeat sign.

Additional markings include "P.M.-----" under the first two measures of the final system, and a "Hold bend" instruction above the 13th measure of the 10th system.

N.C.(E5)

B♭5 D5

N.C.(E5)

B♭5

A5

N.C.(E5)

8va-

8va-

Freely  
E5  
loco

Dive with bar

Music by  
**WHITE ZOMBIE**

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**Verses 1, 2 & 5:**

[illegible]

shaped con - stel-la - tions, ev - 'ry - where, now.

P.M.-----

9 7 9  
9 7 9  
7 5 7

5 5 5 5 5 6 6 6 6 6 0 0

[illegible]

E5 D5 E5 A5 B♭5

— said I'm gon - na ride — it. She — don't care, — now.

P.M. P.M. P.M. P.M.

9 7 9 7 8  
9 7 9 7 8  
7 5 7 7 6  
0 0 0 0 0 0 5 5 5 5 6 6 6 6 6 0 0

**Chorus:***With Rhythm Figure 1*

Chorus: *With Rhythm Figure 1*

E5 D5 E5 D5 E5 F5 E5

Yeah, \_\_\_\_\_ may - be, the

Guitar 2

night ride's gon - na bleed, \_\_\_\_\_ yeah.

D5 E5 D5 E5 F5 E5

may - be oh,

D5 E5 D5 C5 To Coda

this is what cha'll need, \_\_\_\_\_ yeah.

Rhythm Figure 1: 12 15 (12) 15

*Bridge:*

F#5 E5 F#5

F#5 E5 F#5

F#5 E5 F#5

D5

E5

C5

F5

Guitars 1 &amp; 2

4 2 4 4 2 4 2 0 2 4 2 4 4 2 4 2 0 2 7 7 5 3 5 2 3 3 0 3 1

4 2 4 4 2 4 2 0 2 4 2 4 4 2 4 2 0 2 4 2 4 4 2 4 2 0 2

D5 E5 C5 F5 N.C. F5 P.M. 7 7 5 7 2 5 5 2 3 0 3 1 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 2 2 1 1 1

N.C. F5 N.C. P.M. P.M. P.M. 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 2 2 1 1 1 2 2 2 2 2 2 1 1 1 1 1 1

F5 N.C. 2 2 2 2 2 2 1 1 1 2 2 2 2 2 1 1 1

*Yeah!*

P.M. P.M. P.M. P.M. 2 2 2 2 2 2 1 1 1 2 2 2 2 2 1 1 1 2 2 2 2 2 1 1 1

Verse 3:  
N.C.

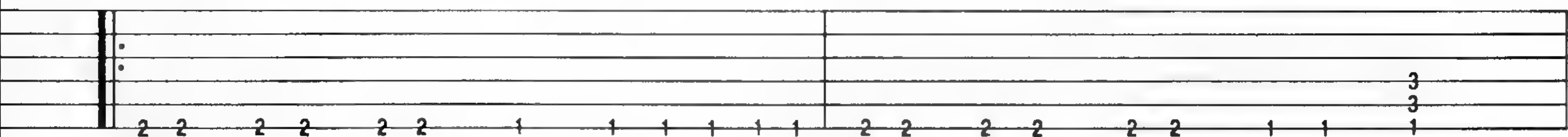
F5



(Rap:) 3. O - pen the dark - ness, an hour lat - er to the min - ute mo - ment. Move  
(2nd time) Snap dog city, — hypnotize and the break the mer -



P.M.



N.C.



un - der the guilt - y she went deep in - to the cor - ner.  
cu - ry. Rig test, oil inject, freak hallucination



P.M.



N.C.

F5



Shot through the back - door. buzz a whirl - ing lo - co - mo - tion west



P.M.



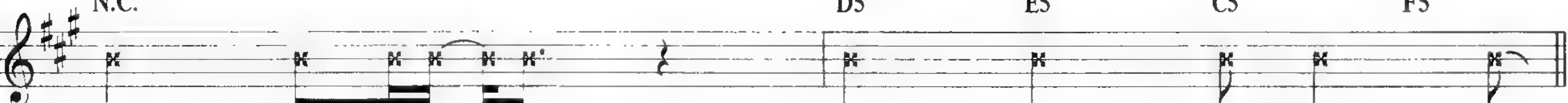
N.C.

D5

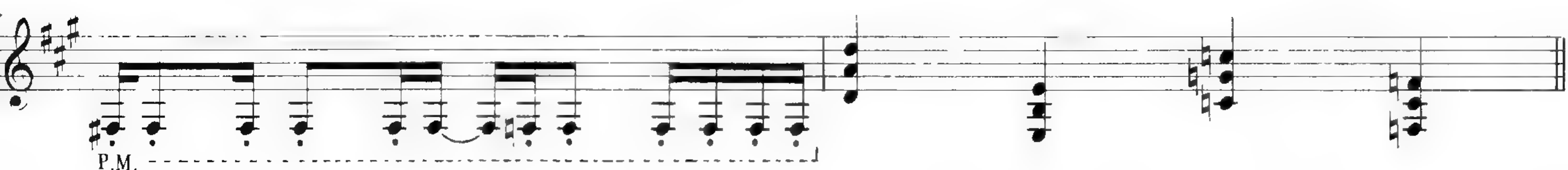
E5

C5

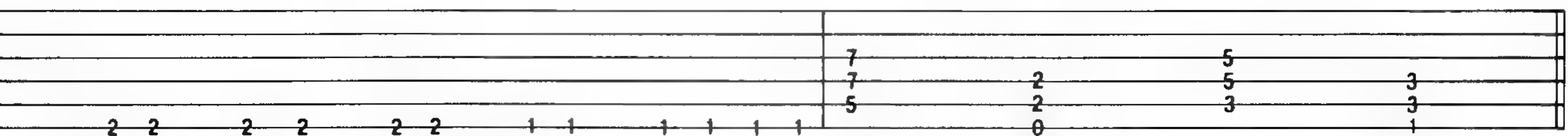
F5



straight to an - oth - er, through the sea of love.



P.M.



With Fill 1

Guitar 2 F#5

Guitar 1

Gradual dive with bar

With wah

E5 D#5 D5 A5 E5 F5

Guitar 2 continued in notation

F#5 N.C.(E5)

Guitar 1

Guitar 2

Grad. bend With wah

4 4 2 2 11 9

9 8 8 7 7 7 5 5 0 0 0 0 0 0 1

11 9 9 9

4 4 2 0 7 7

Fill 1

Guitar 2

Continued in slash

11 9

Strike with bar depressed and gradually release.

(D#5) (D5) (A5) (B5)

4. Yeah,

P.M.----- P.M.-----

Verse 4:  
F#5 E5 D5

life on line, still in time, you will find she has gone a way.

Hold bend.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

E5 D5 F#5

Don't ask why, su - per sky, live or die, she has gone a -

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

E5 D5 E5 N.C.

way.-----

P.M.-----| P.M.-----|



Coda

G5 A5 Bb5 *Outro:* N.C. G5 A5 Bb5

*(Rap:) How fast can you real - ly move me?—*

Guitars 1 &amp; 2

P.M.-----

N.C.

G5

A5

Bb5

N.C.

*Come on, come on, come on,—come on, yeah.**A rit - u - al e - lec - tro na - tion.*

P.M.-----

G5

A5

Bb5

N.C.

(E5)

B5

Bb5

F5

*Yow!*

Freely

Guitar 2 E5

Guitar 1

E7+9

*Additional lyrics**Verse 5:*

Thrust into a diamond generation.

Dexceleration everywhere.

Hell a missile to the moon and zero

To the three and four and five yeah.

*(To Chorus)*

Music by  
**WHITE ZOMBIE**

(Drums & Dialog)

**F#5**  
**Guitar 1**  
*Rythm Figure 1*

E5

B

Bm/D

[illegible]

A5

End Rhythm Figure 1

No Chord(F#5)

P.M.-----|

P.M.-----|

~

14 14 14 14 14 14  
14 14 14 14 14 14  
12 12 12 12 12 12

2 2 2 2 2 2 3 2 0 3 2 0

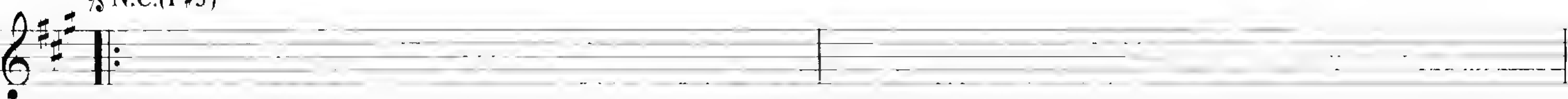
2 2 2 2 2 2 2 2 2 2 2 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of simple eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

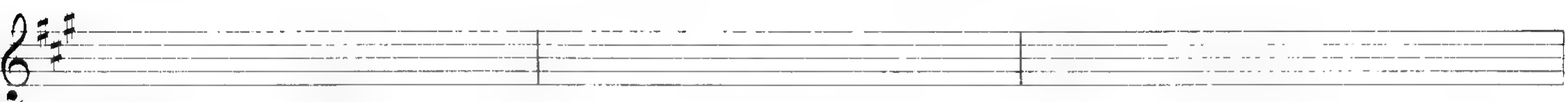
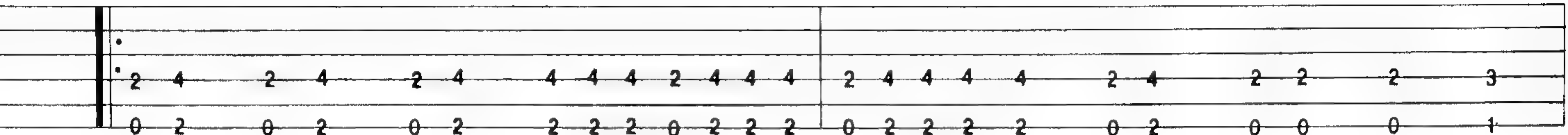
[illegible]

Verses 1, 2 & 4:

N.C.(F#5)

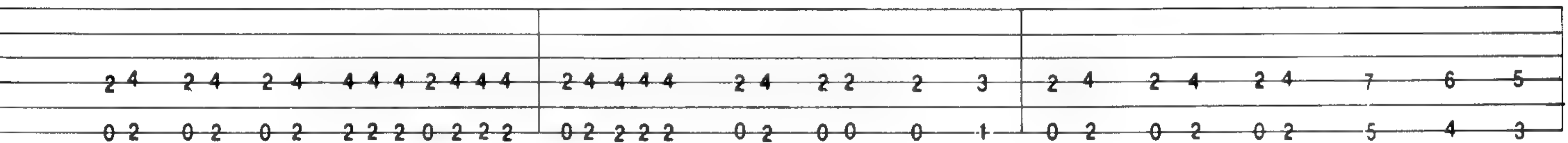


(Rap.) { 1. September in the rain, her sweet come a frozen on to my skin,  
2. & 3. See additional lyrics



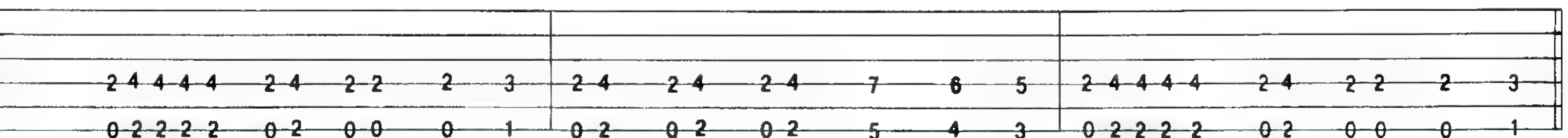
Eliminate the outerspace, and come and get, I'm swinging down it again. Synchronize me

Rhythm Figure 2



fall away. Well, I believed that I wicked on the way. Look alive now!

End Rhythm Figure 2



Chorus :

(F#5)

A5

C5

B5

(F#5)

A5

E7+9



Yeah, stars ex - plode my eyes.

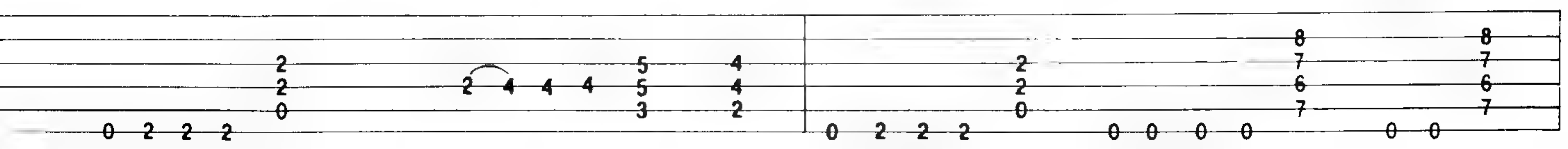


P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|



(F#5) A5 C5 B5 (F#5) A5 D7+9/E

Well, I been down a long time.

P.M. P.M. P.M.

0 2 2 2 0 2 4 4 4 5 4 0 2 2 2 0 0 0 0 6 5 4 5 0 0 6

(F#5) A5 C5 B5 (F#5) A5 E7+9 F#5 A5 To Coda C5 B5

Days crawl a way and die, for ever is

P.M. P.M. P.M. P.M. P.M.

0 2 2 2 2 4 4 4 5 4 0 2 2 2 0 8 7 6 7 0 0 0 0 2 2 2 2 4 4 4 5 4 3 2

1. (F#5) A5 D7+9/E N.C.(E5)

a long time.

P.M. P.M. P.M.

0 2 2 2 0 0 0 0 6 5 4 5 0 0 0 0 0 0 0 3 0 0 1 1 2 0 2 0 0 0 3 5 5 5 5

(F#5) (F#5) A5 D7+9/E

2.

P.M. P.M. P.M.

0 2 2 5 5 2 3 3 4 2 4 5 5 4 2 0 2 2 2 0 0 0 0 6 5 4 5 0 0 6

Guitar solo:  
With Rhythm Figure 2 (Guitar 2, 4 times)  
(F#5)

Guitar 2

With wah

Grad. bend

4 (4) 4 4 4 4 11 11 2 4 4 5 6 7 7

Guitar 1

8va--

Guitar 3

f

Grad. bend

1/2

Both notes vib.

Guitar 1 (Guitar 3 tacet)

loco

16 14 17 19 16 16 14 14 14 14 16 14 14 12 12 12 2 4 2 4 2 4 2 4 2 4 5 7 5 7

Interlude I:  
With Fill  
(F#5)

Guitar 2

loco

8va--

P.M.-----

12 12 11 11 12 (12) (12) 14 15 2 2 2 2 3 2 1 2 2 2 2 2 3 2

E5

P.M.-----

4 3 2 1 2 2 2 2 2 9 9 7 5 6 3

P.M.-----

9 9 7 5 6 5 0 0 0 9 9 7 5 6 3 0 0 0 9 9 7 5 6 5

Fill 1 Guitar 1

8va--

T  
A  
B

17 (17) (17)

Verse 3:  
N.C.(F#5)

(Rap:) Surround the pain, the love's insane. Got a pseudo-systematic gain careening through

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

0 2 0 2 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1

"Collapse me with a power blast." Ground to zero rollin' fast. (Yeah.)

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

A5 E5 B5 A5 N.C.(F#5)

(Uh - huh.)

Yeah!

Ride the glide, treasure slide,

P.M.-----|

P.M.-----|

P.M.-----|

0 2 0 2 0 2 2 2 4 2 0 2 0 2 0 2 0 0 1

got a modern symbol soul inside. Freeze the heart, a razor tear pack, she doesn't care.

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

If the pillow Jacob sky snatch the pad I don't deny. Been a long time.

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

Been a long time.

A5 E5 B5 A5 F#m7 A5 E5 B5 A5

0 2 0 2 0 2 2 2 4 2 2 2 0 0 2 2 2 2 4 2 2 2 0

Interlude:  
Guitar 3  
N.C.(G#5)

Guitar 1

Let ring-----

Let ring-----

16 18 19 16 18 19

2 4 2 4 2 4 2 4 4 3 2 4 2 4 2 4 2 4 2 4 4 3

Guitar 2

2 4 2 4 2 4 2 4 4 3 2 4 2 4 2 4 2 4 2 4 4 3

Musical staff system 1. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long note marked (A5) and a chord marked A5. Below the staff, the text "Let ring" is followed by a dashed line. The bottom staff shows fret numbers 17, 19, and 20.

Musical staff system 2. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff, the text "Let ring" is followed by a dashed line. The bottom staff shows fret numbers 2, 4, 2, 4, 2, 4, 4, 2, 3, 2, 3, 5, 3, 5, 3, 5, 3, 5, 5, 4, 3, 5, 3, 5, 3, 5, 5, 4, 3.

Musical staff system 3. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff, the text "Let ring" is followed by a dashed line. The bottom staff shows fret numbers 17, 19, and 20. The text "Tacet" and "E7+9" are also present.

Musical staff system 4. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff, the text "Guitars 1 & 2" is present. The bottom staff shows fret numbers 3, 5, 3, 5, 3, 5, 3, 5, 5, 4, 3, 5, 3, 5, 3, 5, 5, 4, 3, 2, 0, 8, 8, 7, 7, 6, 6, 7, 7.

Musical staff system 5. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff, the text "Guitar 1", "Guitar 2", "Gradual dive with bar", "N.C. (F#5)", "Guitars 1 & 2", "P.M.", and "A5" are present. The bottom staff shows fret numbers 8, 7, 6, 7, 0, 9, 7, 2, 2, 2, 2, 2, 2, 3, 2, 0, 3, 2, 0.

Musical staff system 6. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff, the text "(F#5)", "P.M.", "D.S. al Coda", and a Coda symbol are present. The bottom staff shows fret numbers 2, 2, 2, 2, 4, 0, 0, 2, 4, 4, 4, 4, 2, 2, 0, 0, 0, 0, 1, 1, 2, 0, 2, 0, 0, 0, 0, 3, 5, 5, 5, 5, 5.

**Coda**  
**Guitar:**  
 With Rhythm Figure 1 (Guitar 1)  
 F#5

E5

B

(A) mil - lion miles an hour... mil - lion miles an hour... mil -

Guitar 2

Hold bend  
 With wah

Hold bend

Bm/D

F#5

mil - lion miles an hour... let's get in - side!

Hold bend

Hold bend

Hold bend

E5

B

A5

Hold bend

Hold bend

Hold bend

# Additional Lyrics

## Verse 2:

Remember howlin' crazy like at the moonlight superfly?  
 A penetrating powerman, uh baby, I'm painted in the sky,  
 Iron fister, on the hour, paralyzing demon flower  
 (To Chorus)

## Verse 4:

Step into the wind, a witch a red girl come alive,  
 She screams to the world "I diggin' on the fact that you will not survive."  
 Radiate me, walk away.  
 You shook the devil dig deep hand today.  
 (To Chorus)

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WELCOME TO PLANET M.F.

THUNDER KISS '65

BLACK SUNSHINE

SOUL CRUSHER

COSMIC  
MONSTERS INC.

I AM LEGEND

THRUST!

STARFACE



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